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# American Art News

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NEW YORK, OCTOBER 14, 1916

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## IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada) beginning with this, the first weekly issue for the season.

### THE NEW CHESTER MUSEUM.

Another and most artistically designed and handsome Art Museum has been added to the long and rapidly growing list of such institutions in the United States and Canada, with the opening on September 30 at Chester Pa., of the Alfred O. Deshong Memorial Museum, well situated in the pretty park, also bequeathed to his native city by that public spirited citizen Alfred O. Deshong.

The Museum, an illustration of which, as also of its large centre gallery appears elsewhere in this issue—was opened with appropriate ceremonies on Sept. 30. The cost of the structure, which is of white marble was upwards of \$100,000. It is designed in the XV century style of the Italian renaissance. In elevation the building has the central picture gallery carried up as a clerestory, surrounded by lower picture galleries which are one story in height. The architect was Mr. Clarence Wilson Brazer of N. Y.

Across the front of the structure is carried a series of beautifully carved panels. The frieze of the cornice is carved in a decoration with Japanese sword hilts and ancient mirror forms, indicative of the exhibits shown in the building.

The front entrance is richly executed in carving in low relief, characteristic of this style of architecture, the motifs of the ornament in this part being markedly Oriental to repeat the nationality of bronze and ivory portions of the interior collection.

Massive bronze doors, panelled and marked with rosettes give entrance to an octagonal vestibule from which open two small galleries and the main gallery. This larger room, 25x59, is 30 feet high and is lighted by skylights and diffusing sash.

### Seven Fine Galleries.

Surrounding this gallery are six smaller ones, four of them with overhead lighting and two with side or window lighting. The ones lighted from above are for the exhibition of paintings, and the ones with side or window lighting are for the parts of the collection comprising bronzes, ivories and smaller objects of art.

From the rear of the main gallery opens an octagonal vestibule, giving on to the two rear small galleries and leading to the custodian's room and toilet. The flooring throughout the main floor is of cork tile, rendering the building practically noiseless. The walls of the rooms containing the paintings are covered with a gray Aubusson fabric which makes a natural background for the colors of the pictures. All the windows are very richly wrought bronze grilles, as beautiful as any similar work in this country.

The building is of fire-proof construction throughout with richly carved bas relief ornaments into which have been introduced many forms suggestive of the Oriental ivories and bronzes to be found within the edifice. The bronze doors and window grilles have been treated in a patina to match the antique Chinese dogs and lanterns placed about the exterior of the building.

The large central gallery for paintings has been modeled after the dimensions of the Emperor of Germany's famous gallery at Cassel with very successful results as to the lighting effect.

### Mr. Getz's Good Work.

The trustees of the Deshong estate wisely entrusted the arrangement and general decoration of the galleries, and the selection of the pictures and art objects to be shown in the Museum from the large and somewhat heterogeneous assemblage left by Mr. Deshong in the old family house near the Museum and which is now to be used as a clubhouse and assembly rooms for the frequenters of the Park, to Mr. John Getz

of New York—the well-known art authority, and well has he performed his task. At an expenditure of much time and research Mr. Getz selected the best of the pictures and art objects—had them well cleaned, properly labeled, and then hung the pictures, according to schools and periods—spacing each canvas, placing each on individual hooks and arranging the bronzes, ivories and art objects in handsome cases in the side galleries. Mr. Getz has placed in the middle of the center gallery a well-executed bust in bronze by Fraser of Mr. Deshong.

### The Picture Galleries.

The pictures hung, which number some 250, are chiefly representative of those French, German and Italian genre and "story telling" painters whose art flourished in this, as well as their own countries, from about 1820-1890. They were assembled by Mr. Deshong during the same period, as that when the late Marshall O. Roberts, August Belmont, William Tilden Blodgett and others, formed their collections, famous in their day—the period of the art writer, Earl Shinn, of the auctioneer, George A. Leavitt, of the dealers, S. P. Avery, Charles Haseltine and William Schaus, and of such books as "Lights and Shadows of New York Picture Galleries." It was a period when the names of Meyer von Bremen, Defregger, Voltz, Piloty, Viney, and the Americans, F. E. Church, Kensett, Bierstadt, Casilear, and the Beards were in every mouth and when "the story (in art) was the thing."

Interesting and decorative, and withal

all controlled by artistic impulses of the highest order, make this exhibit a never-failing source of enjoyment and profit.

At the opposite side of the building a similar room is devoted to Japanese carvings in stone and ivory, principally the latter, and the assemblage of carvings in ivory is one of the largest and finest in America. The examples of carved elephants' tusks it would be hard to duplicate. A neatly printed descriptive card by each exhibit makes it possible to view the whole intelligently.

Altogether the citizens of Chester and the American art world can be congratulated on the opening of this new museum.

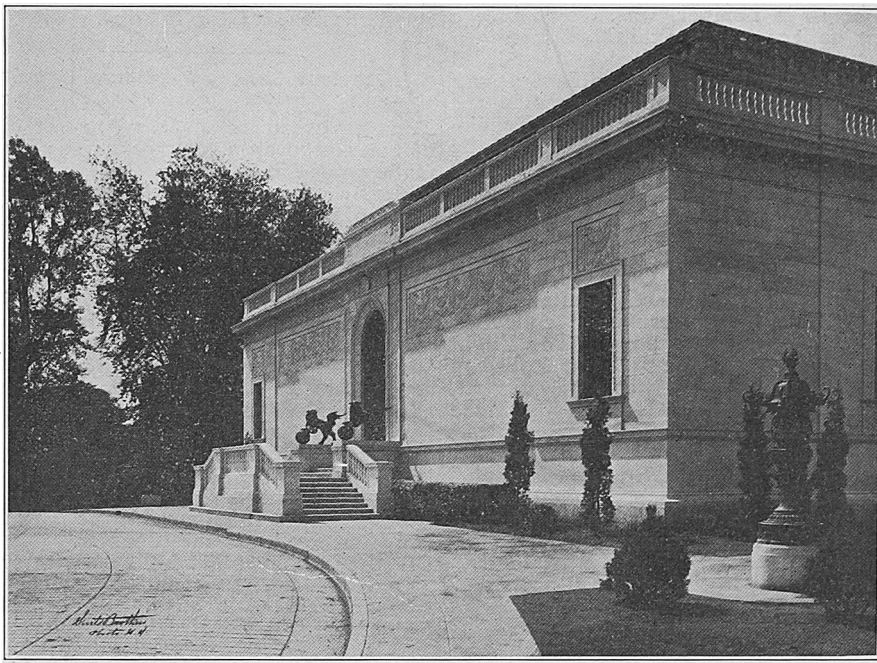
James B. Townsend.

### ART COLLECTOR IN TROUBLE.

The receivers for the white goods jobbing and importing house of Mills & Gibb, reported to Judge Mayer of the U. S. District Court last week that certain facts disclosed by them in their investigation tended to show that Mr. William T. Evans, the well known art collector, when president and treasurer of the company, paid out of the company's funds \$843,778 in settlement of his own debts and in real estate purchases between October 11, 1910, and May 12, 1916.

Mr. Evans had undisputed control of the company's finances, and the receivers say, drew or caused to be drawn 123 of the corporation's checks, which he signed himself and made payable to persons and firms to whom he owed money.

A list of the checks is appended to the



ALFRED DESHONG MEMORIAL ART MUSEUM  
At Chester, Pa.

Clarence W. Brazer, Architect

instructive and well suited to improve the taste of local communities are these works, which admirably cleaned and restored, and well labeled, as shown at Chester, will interest even the accomplished art writer and critic of these latter days.

### Some Artists of Note.

Among the French painters represented, and well represented, are Huguette, Adan, Isabey (a fine example), Jacomin, Chaplin and Lozerges, Brissot, Heulant. Of the German painters, Braith, Epp, Luben, Voltz, Meyer von Bremen, Defregger, the Achenbachs, Koek-Koek, Uhde, and others of the time are best represented. The Italians, Tamburini, Chierici, Viney, Induno, Aerin, and Castiglione are to the fore, and, of course, there is a good Verboecklen and also a Tenkate. A few Englishmen, notably Shayer, are represented, and a follower of Morland, with one canvas attributed to Bonington, while Makofsky, Varin and Pokiti now example Russian and Polish art. Mr. Getz has been very careful in his attributions and there are scarcely any works whose authenticity can be questioned.

### Bronzes and Ivories.

The large room on the south side is devoted to Japanese bronzes, of which there is a great variety. There is a pair of grand vases, standing fully three feet high irrespective of their pedestals, richly inlaid and covered with flowers and vines in various metals, chrysanthemums and daisies predominating. The diverse metals employed; the unequalled technical dexterity shown.

report. One of the recipients of the checks and the amount paid to him was George Inness, Jr., \$15,160.

### Realty as Collateral.

A prior report set forth that Mr. Evans had borrowed money from the company to buy real estate and as collateral had pledged real estate and securities owned by him. Nearly all of the checks cited relate to real estate transactions. The greater part of the \$843,778 which the receivers say Mr. Evans expended between October 11, 1910, and May 12, 1916, was paid out by him, they declare, in the liquidation of other debts than those arising out of his real estate transactions.

The corporation laws of New York and New Jersey, the receivers stated, make officers, directors and stockholders liable for unlawful loans, and they asked Judge Mayer what action they should take in the matter. In reply, the Judge instructed them to make a further investigation and then to bring such suits as they found necessary to recover the money from the recipients of the checks.

### BIG BEQUEST TO THE MUSEUM.

A bequest, estimated at nearly \$1,000,000, is left to the Metropolitan Museum for the purchase of paintings under the will recently filed of Harris Brisbane Dick, publisher and head of the firm of Dick & Fitzgerald. He not only gave his residuary estate to the museum, but left it the remainder in interest in a trust fund of \$45,000.

### CLEVELAND MUSEUM'S GIFTS.

The Cleveland Museum announces through Director F. A. Whiting that it has just received from Mr. and Mrs. J. H. Wade of Cleveland, as a gift without restrictions of any kind, 34 of the most important pictures in their collection.

This makes perhaps the most important gift yet made to the Museum, and is in addition to the important collection of textiles, jewelry, snuff boxes, vinaigrettes and other objects which, it will be remembered, were given by Mr. and Mrs. Wade prior to the opening of the Museum. The pictures, which have been hanging in Mr. Wade's gallery in his town house, are to be put into thorough condition before being exhibited and will be hung together as a collection for a few months before distribution in the various galleries.

In addition to this gift, the Committee at a meeting held on Oct. 2 last, accepted from Mr. and Mrs. Wade, William Dunlap's portrait of Mrs. Thomas A. Cooper, and Jarvis' painting "Old Pat," now hanging in the Colonial room as part of the Inaugural Exhibition; the large Indo-Persian XVI Century carpet, hanging in the Near Eastern Gallery, the important Japanese scroll painting by Tosa Mitsuyuki, and also a collection of 25 Greek coins recently secured by the Director as a nucleus for a collection of coins of beautiful design.

In addition to these gifts by Mr. and Mrs. Wade, the Committee also accepted other gifts as follows: From Mrs. Dudley P. Allen, a suit of Philippine armor and helmet of brass, Amadeo Canessa, 2 Greek painted vases shown in the Inaugural Exhibition, Max Littwitz, Italian lace Chalice veil; Mrs. Henry S. Upson, 14 Japanese prints and 2 Japanese paintings; Mrs. Andrew Squire, 1 Cope of European brocade and 2 fine Mexican Serapes; William Macbeth, Portrait of J. G. McKinney by Jouett; Mrs. Samuel H. Halle, 19 Pieces of Early Mexican Pottery; Mr. M. Van V. Lloyd, a circular pottery funerary urn from Peru.

Gallery V in the Museum has been rehung with additional paintings belonging to the Holden collection, including the large battle scene by Salvador Rosa.

The Wade pictures comprise representative examples of Rubens, Teniers, Diaz, Puvis de Chavannes, Van Marcke, Hitchcock, Detaille, Fantin La Tour, Israels, Jacque, Monticelli, Dupre, Romney, Van Dyck, Cazin, Floris, Frans, Daubigny, Corot, Turner, Rousseau, Delacroix, Opie, Degas, Monet, Constable, Pettenkofen, Morelse, Isabey, Marco, Knaus, and Aranda.

### SELL ANOTHER TAPESTRY.

Mr. Mitchell Samuels of P. W. French & Co., 6 E. 56 St., recently announced the sale for \$200,000 to a Cleveland collector of a Beauvais tapestry presented by Louis XV in 1766 to the Emperor Kien-Lung of China and stolen from the Peking Palace at the time of the overthrow of the Manchu dynasty. The tapestry which represents "The Chinese Fair," is one of six designed by Boucher for presentation to the Chinese Emperor. The other five works, now in the Peking Museum, represent respectively a Chinese tea, dance, fishing party, hunt, and toilette. The work sold here measures 10 ft. 7 in. high by 10 ft. 3 in. wide.

### A STUART FOR THE MUSEUM.

The late Seth Low in his will filed Oct. 3 left to the Metropolitan Museum, after the death of Mrs. Low, a portrait by Gilbert Stuart of President Monroe.

### THE H. O. SEIXAS PICTURES.

The appraisal of the estate of the late Col. H. O. Seixas showed that he left pictures, jewels and other personal effects valued at \$5,988. A Dupré "Cows Drinking at a Pool," was appraised at \$2,500, though the owner was said to have paid between \$6,000 and \$6,500 for it.

### HILL ART VALUED AT \$1,000,000.

The inventory of the estate of the late James J. Hill, filed Oct. 5 in St. Paul, values his art collection at \$1,000,000.

### Howard Cushing Left \$257,945.

The portrait painter, Howard Gardiner Cushing, who died April 26 last left an estate appraised at \$257,945, all to his widow. The contents of his studio in the Beaux Arts Building were valued at \$2,275 and of his home at \$6,090.

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### WESTPORT ART EXHIBIT.

During the last five years the number of artists who have made their homes in Westport has crept up to three score or more representing some of the strongest sculptors, painters and illustrators in the country. Another interesting point is that the style of each artist in the Westport group is as varied as their interests. At Lyme, or at Mystic where the groups are older or have grown together, one finds many different expressions, but not so great a divergence in technical treatment. This is clearly exemplified in the exhibition recently held in the Gallery of the Westport library, where 25 members of this group showed their work.

Silas Dutsin had three canvases, "Moonlight—Mystic," "Evening Splendor," and "In the Gloaming." The title of each suggests their poetic quality. Two paintings by Lawrence Mazzanovitch, "Landscape" and "The Mystic Seven" had a technique of great delicacy and were fine and strong. Ossip Linde, also a colorist, showed two paintings "Venice" and "Bridge at Bruges," both excellent types of this master's foreign training and taste.

The work of Karl Anderson, essentially suggestive of the impressionistic school in technique, but with an effective brush stroke and who so well paints sunshine in color was well exemplified by "Mother and Child in a Garden," a symphony in color harmony produced by the reflection in the flowers of the fresh tones. His "Signal" and "Stubborn Goat," had the out-of-door atmosphere while the "Glass of Water" was another study in the brilliancy of color in the strongest light. The work of E. M. Ashe also played upon the color keys in sunshine. His "Twin Bridges" above Westport were like a brilliant jewel, glowing with armth but harmonious in the tones of gray. His "Landscape" had the quality of a pastel.

J. B. Morris, Jr., had two strong paintings "Haystacks" and "Autumnal," a lovely appreciation of color. The winter scene of Ralph T. Wyllis presented with a much more painstaking manner, the frosty atmosphere of a different season. Striking in method was the work of Angus MacDonald in "Drip Drip."

W. M. Evans sent a decorative head, "The Dryad," a design in browns of a figure, surrounded by oak leaves. His landscape, "Mountain Mill at Lake Como" was broader and finer in style but the "Dryad" was more decorative in conception. Ernest Fuhr and E. F. Boyd are representative "modernists" with virile technique and color, and each represented a different phase of the

influence. Fuhr showed a living quality by the use of strong colors in contrast. E. F. Boyd's work was interesting by contrast and his "Sunflower," "Gray Day," and "Meadow" were equally good examples of direct brush strokes, but with a more subtle appreciation of the values and qualities of strong color.

Portraits were a feature of the display. Hugo Ballin sent one of "Jacob Runkle," aged 89, that had all the charm in flesh tones of the lovely transparent skin of a man of his age. J. Mortimer Lichtenhauer sent a portrait of "Miss Catherine Burr, of Westport," a study in delicate colors of a debutante. The portraits by Mrs. T. Nelville Prizer told the interest of the artist in the French school of Manet in color and design. By far the best was that of Master Prizer.

George L. Wright showed in "The Corner Cupboard" his love for color in illustration. James Earl Fraser sent two views of Washington Square, N. Y., and photographs of the beautiful sculptured relief for the John Hay Memorial. Henry Raleigh showed his mastery of black and white in the illustrations for magazines.

Small pieces of sculpture by Mrs. L. G. Fraser were both charming and strong.

Misses Kate Lawson and Lillian Baer were also well represented by portrait busts and small figures in bronze and plaster. As a whole the exhibition was well representative of the best in art.

Edith Very, B. S.

### BAR HARBOR PRINT ROOM.

A Print Room was established in connection with the Jesup Memorial Library at Bar Harbor, Maine, in June 1915, largely owing to the efforts of Mr. A. E. Gallatin. This Print Room is open the year round, and is free to the public. A library of books on prints is now being formed.

From August 14 to September 2 last, a representative group of bronzes by Paulanship, 26 in number, was shown in the Library gallery. This exhibition met with great success, and was visited by over 2,860 people. The work of this brilliant young sculptor, whose art has its sources in the arts of Greece, India and the Italian Renaissance, was shown to great advantage, the exhibits having been beautifully installed by Mr. Edward Robinson, Director of the Metropolitan Museum.

Included in the exhibition were copies of the artist's particularly noteworthy "Pauline Frances—Three Weeks Old," (portrait of his daughter) and the "Centaur and Nymph," both in the permanent collection of the Metropolitan Museum. "The Flight of Night," with its strong Hindu feeling, a loan from Mr. Gallatin, was also on view, as were the "Sun-dial," "Briseis" (both the large and the small), "Infant Hercules," fountain, "Dancer and Gazelles," "Salome," "Lyric Muse," "Satyr and Sleeping Nymph," "Little Brother," "Indian," "Pronghorn Antelope," vase with oriental dancing figure, "Wrestlers," "Christ Crucified," "Marietta," "Yawning," "David," "Portrait Statuette," and four of the artist's marvellously executed medals.

Another exhibition was opened Sept. 4, including 20 etchings and lithographs by Whistler, from Mr. A. E. Gallatin's collection. A group of 35 etchings and dry-points by Frank W. Benson was also shown at this time and much admired. His rendering of water-fowl has never been excelled. A superb collection of Persian and Indian miniatures, some owned by the Print Room, was also on view, as were two dozen prints by old and modern masters, given or loaned by Mr. Gallatin. These included examples of the work of Rembrandt, Durer, Goltzius, Canaletto, Bartolozzi, Meryon, Goya, Sargent, Cassatt, Rodin, Steinlen, Fantin Latour, Forain and C. H. Shannon.

On Sept. 23 a collection of Japanese prints replaced the prints by Whistler and Benson.

### Murals by Max Bohm.

There were shown Sept. 18-30, at the Knoedler galleries, three mural paintings by Max Bohm, made for the walls of a music room in the house of Mr. and Mrs. Longyear, at Brookline, Mass. The series filled the whole west wall of the main gallery, and made a satisfactory decorative effect.

### NEW LEWIS—SIMMONS GALLERY.

The well-known house of Lewis and Simmons of New York, Paris and London, which has recently removed from No. 581 Fifth Ave. and opened new galleries at No. 605 Fifth Ave., has given to American art lovers one of the most artistic and attractive resorts imaginable, and one where the high-class and beautiful pictures, old and modern, and art objects notably old English furniture, bronzes, Oriental and old and modern European porcelains, for which the house is noted, are shown and can be studied to the best possible advantage. The spacious rooms have exceptional lighting, and the furnishings and wall coverings are most artistic and harmonious—so that the galleries have that indefinable atmosphere of refinement and charm which unconsciously allures.

Entering directly from the Avenue, the visitor steps into a beautifully proportioned, high-ceilinged picture gallery—nearly thirty feet wide by 50 feet long, broken only by a wide and easy staircase in the middle, which leads down, a few steps, to the lower galleries—a large one in the rear and two smaller ones in front where old furniture and bronzes are shown. From the large gallery on the ground floor there opens through a continued doorway a second one in the rear for the display of pictures, hung with rich curtains, and having a fine rear top light.

An elevator carries the visitor to the upstairs gallery on the first floor, where, again in handsome and attractive rooms, the rare Oriental porcelains, Sevres and art objects and the remarkable sets of Chippendale and pieces of Satinwood in which this house specializes are displayed.

The galleries, in fact, are a veritable museum of art treasures, and are a notable addition to the art galleries of the Metropolis. It is rare that such taste in arrangement and in harmonious furnishing and appointment is found, and the firm is to be warmly congratulated in its new Metropolitan home which should bring it the best of all success—a deserved one.

### Montross Gallery's Autumn Opening.

At his galleries, 550 Fifth Ave., Mr. N. E. Montross offers as the opening display of the season an attractive artistic melange made up of the works of Americans of more or less extreme "modernist" tendencies and some of their more sober minded brothers. It can be said, however, that if every example shown cannot be admired, at least nearly everything can be understood.

George Bellows, strong, as usual, without being as too often, brutal in his work, has an attractive portrait of a pretty girl called "Suzanne." The Beals, Gifford and Reynolds are well to the fore with vigorous and well characterized examples, the former showing "Circus Day" and "Landscape" and the latter "Provincetown Water Front," and "Chatham Windmill." Satiric and partly caricatures, as usual, are Guy Pene Du Bois' well painted "The Blonde and the Brunette," and "The Doll and the Monster."

Arthur Dasburg has built up with studied mannerism, a curious and somewhat effective portrait of a man. Strong human Daumier notes are struck by Eugene Higgins in the Millet-like "Madonna of the East Side" and "In Detention." Something of the Monticelli spirit and much imagination are shown by George Alfred Williams, in "Drama of Nature" and "The Wine of Autumn." There are fine quality and originality in Claggett Wilson's "Nico and Angel" and "Gypsy Girl." Herbert E. Martini shows painterlike vision in "Along the Giudecca, Venice," and "New York Fantasy No. 1," as does Eugene Paul Ullman, in "Beach-Lancieux" and "Portrait of Comtesse de S."

Fine brush work and notable unity effect with rare refinement mark Arthur Wesley Dow's shore scenes, "The Mirror," and "Ipswich Beach."

Effectively disposed are "Decoration" and the two Japanese iris motives of Elmer MacRae and clever is Leon Kroll's "Two Rivers." Henry Fitch Taylor presents geometric color studies in "The Threshold," and "The Cottage Window." Originality and strength appear in Evan J. Walters' "The Elements."

Others notably represented are Randall Davey, George Hart, Jerome Myers, Henry L. McFee, George F. Of, Walter Pach, Van

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### The Museum's Aid to Design.

The Sept. press meeting at the Metropolitan Museum was unusually interesting and was devoted to the exposition of the Museum and other similar institutions of this work in education. Attention was called to the fact that establishments devoted to the sale of woman's wear had recently sent groups of employees to study at the Metropolitan. The use of moving pictures in museum work, notably at Toledo, was commented upon. A pamphlet by Miss Florence M. Levy of the Museum's staff, treating of the facilities for art education in the city was given out. Announcement was also made of the coming courses of lectures at the museum and among those who will be heard will be J. Alden Weir, Kenyon Cox, and Gifford Beal.

### Recent Portraits by Harrington Mann.

Remarkable facility in catching likenesses and a vigorous and attractive technique mark the works of Harrington Mann, who is showing a collection of ten recent portraits for three weeks at the Scott and Fowles Galleries, 590 Fifth Ave. In his presentation of children, Mr. Mann is especially happy. The chief of these in the present display represents two children of Lady Drogheda, who is also pictured, Viscount Moore standing and Lady Patricia Moore. There is a striking portrait of Miss Alice Dupont of Wilmington, Delaware, in riding costume in which a favorite dog is introduced. Other child portraits are those of the artist's daughter with a doll, the son of Lady Randolph Churchill, with a red ball, and the little girl and boy of Mr. and Mrs. Baerwald, the latter especially spontaneous and unconventional.

Among other portraits shown are those of Col. E. Maitland, now a captain in the Royal Flying Corps; Lady Diana Manners, daughter of the Duke of Rutland, and Mrs. N. Bruce McKelvie.

## "STARVE GODY"

(PAST YEARS)

A Monthly Magazine Ancient Art

1916—TENTH YEAR

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**NEW GLOUCESTER GALLERY.**

The first exhibition of prominent American artists who have painted at Gloucester every summer was held Sept. 2-16 at the new "Gallery on the Moors," East Gloucester, Mass.

The Gallery was built by Ralph Adams Cram for Mr. and Mrs. William Edwin Atwood, at whose invitation the artists who have made Gloucester famous loaned their canvases.

Among the painters and sculptors who exhibited were Cecelia Beaux, Anna Vaughn Hyatt, Martha Walters, Louise Allen, Adelaide Cole Chase, Louise Upton Brumback, John Sloan, Haley Lever, Henry Snell, Randall Davey, Guy Wiggin, A. H. Atkins, Charles Grafley, Charles Hopkinson, Arthur Wesley Dow, Louis Kronberg, J. William Fosdick, M. B. Clossen, and Walter Palmer.

The Gallery on the Moors is open to the public free of charge daily.

**Cushing Memorial Exhibition.**

A memorial exhibition of the works of the late Howard Gardiner Cushing a facile skillful decorative painter, is on to Oct. 28, at the galleries of M. Knoedler & Co., 556 Fifth Ave. It includes attractive portraits, graceful, half-nude decorative figures and Japanese designs, and fills both the entrance foyer and the principal gallery.

**Engravings by Henry Wolf.**

Some 90 wood engravings, by that master of the white line the late Henry Wolf, are shown at the Knoedler Galleries. Where in the original and reproductive work there is such a high level of artistic quality, it is difficult to name the more striking examples. The original landscapes, the self portrait and the reproductions after De Predis, Leonardo, Botticelli, Whistler, and Sargent, are perhaps the best.

**By Aztecs and Senor Rivera.**

Ten interesting examples of Mexican pre-Conquest art, mainly Aztec, are on view to Oct. 21, at the Modera Gallery, 500 Fifth Ave., with nine very modern productions of Diego M. Rivera, who is comprehensible in the well colored pointillist "Landscape (Monserat)" of 1911 and the decorative arrangement of "Trees and Walls (Toledo)" of 1913, but not in the strange "Portrait of Mariewny," and other landscapes and still life.

**At the Gamut Club.**

An exhibition is on to Nov. 1 at the Gamut Club, 69 W. 46 St., of works by C. H. Davis, P. Cornoyer, W. M. Chase, R. Henri, K. H. Miller, A. B. Davies, B. Harrison, R. H. Nisbet and Theodore Robinson. The pictures are loaned by the Arlington and Macbeth Galleries.

**NEW MILCH GALLERIES.**

The new Milch Galleries, 101 W. 57 St., open today and the first exhibition will Nov. 1. It will be chiefly a loan display of works by American artists. The main gallery is day-lighted, as are also two smaller galleries. The ground floor is used for the display of etchings and other prints.

**Daniel's New Galleries.**

Mr. Daniel of 2 W. 47 St. has moved his galleries from the tenth to the third floor, where he has much greater space and a more convenient arrangement of rooms. The new galleries have been decorated with much taste and simplicity.

**Prof. Carter's Lectures in France.**

Prof. Jesse Benedict Carter, director of the American Academy in Rome, has been appointed by the French Director of Public Instruction, Lucien Poincare, to deliver lectures during the season at twelve provincial universities in France.

**BOSTON.**

Boston is gradually reviving from its summer nap. The Guild of Boston Artists has had its galleries open the entire summer. It is rumored that William M. Paxton's fine new work, recently placed on exhibition at the Guild, has excited the admiration not to say approval, of his fellow artists. Can this be true of Boston?

G. B. Troccoli also presents for public approval (or disapproval) a new picture at the Guild—one that shows he clings to his usual method, W. W. Churchill and Lilla Cabot Perry also offer new works.

The Vose Gallery gallantly starts the gallery campaign for real art by a showing of modern Americans, with the great Innes well to the fore. J. Alden Weir's three works (seen for a short time last season) ably re-enforce the exhibition, and William Keith's "California Pines," F. Luis Mora's "Shawl Bouquet" and Lillian Genth's "Twilight Sonata" add considerable variety. Elliott Daingerfield, L. Mazzanovitch, Daniel Garber, E. Irving Couse, Leonard Ochtman and Ballard Williams are among other exhibitors.

The most stirring event of the autumn, so far, however, was the showing of Raemacker's cartoons in Copley Hall. These historical posters—"war documents"—are far above the average in power and impressiveness. The exhibition, given for the Allied Relief Fund, was a decided success. The committee in charge was composed of Holker Abbott, chairman, Mrs. I. Tucker Burr, Herbert Jacques, Edward W. Warren, Mrs. Barrett Wendell, Mrs. Roger Wolcott, and Franz E. errahn.

Boston has honored John S. Sargent with a special gallery at the Museum for the display of portraits. Recently hung there are his original study of an artist seeking motifs among mountain scenery, as well as a "Street Scene in Venice," and a "Study of a Nude Egyptian Girl." A portrait of the late Gen. Charles J. Paine, who died last

permanent memorial, installing a remarkable collection of relics including the family Bible. The annual meeting of the Society will be held in the cottage, Oct. 28.

**CINCINNATI.**

There is now open a permanent art exhibition in the Lobby and Foyer of the Lyric Theatre here. Mr. C. Hubert Henck, the owner of the Lyric and other local theatres made this possible by generously offering to give the lobby and foyer of the Lyric for this purpose, and to fit up same with draperies and lights, without cost to the artists. He engaged Mrs. Bertha C. Burns, a member of the Civic League to have full charge of the exhibitions. Mrs. Burns has introduced several interesting features in connection with the exhibition—one being the placing of long frames on the flisters between groups of paintings, each frame containing seven or eight portraits and brief biographical sketches of the lives of the artists exhibiting.

The whole scheme of the permanent exhibition is highly educational, and is intended to make the general public better acquainted with local artists and the high character of their work.

This first display contains 70 paintings by 30 artists, and is representative of the best local art. There will be six or eight complete changes in the exhibition during the year, so as to give every local artist a chance to have paintings in several exhibitions. The display opened with a reception. The exhibition committee is composed of John Rettig, chairman; J. F. Earhart, Chas. Meurer, Val. Bonhajo, members of the Cincinnati Art Club and Misses Henrietta Wilson, Effie Corwin Trader, and Ruby Webb Kemper of the Woman's Art Club.

Theatre owners in several of the large American cities, including New York, have signified their intention to adopt Mr. Henck's plan, and give the lobbies of their



MAIN PICTURE GALLERY, DESHONG MEMORIAL MUSEUM.  
At Chester, Pa.

August, has also been placed in the display.

The Fogg Museum at Harvard University, is the richer by three small watercolors by Winslow Homer and two landscapes by Daubigny and Corot, all loaned by Mrs. Charles Bartol. Another acquisition is a notable pastel by Millet, showing birds rising in a spiral cloud from a newly reaped wheat field. The remarkable collection of drawings by the old masters from the J. P. Morgan collection is still on view.

John Doe.

George Alfred Williams has been holding an important exhibition of his paintings at the Doll and Richards gallery, Boston. Mr. Williams has written the opening article in the October issue of The Print Collectors' Quarterly, treating of Robert Havell, engraver of "The Birds of America," and Audubon, and is evidently the definite article on the interesting subject, giving as it does much original data received by Mr. Williams directly from the engraver's family. Mr. Williams who is a descendant of the Havell family, all of whom were celebrated artists during the days in England when the color print flourished, owns an important collection of Havell data, consisting of prints, drawings and sketches; also many valuable proofs of "The Audubon Birds."

**Stevenson Memorial at Saranac.**

The Stevenson Society of America has leased the rooms, occupied by R. L. Stevenson at Saranac and will make them a

theatres for permanent public exhibitions.  
J. F. Earhart.

**PORTRAITS FOR PHILA.**

Two portraits purchased at the Head sale in London last summer were recently received by the Historical Society of Pa. The canvases represent Hannah Callowhill, the second wife of William Penn, and Granville Penn, the founder's grandson. The portrait of the second Mrs. Penn is a small canvas, 17 by 14½ inches and a three-quarter length. It represents Hannah Penn as an elderly woman seated in a great, high-backed armchair. There does not appear to be any data concerning the painter, and for the present at least, it must be set down as "Anonymous."

Of the other portrait there is nothing missing in the data. This is a fine, large, full-length picture of a sedate old gentleman seated in a crimson armchair beside a table containing writing materials. The canvas measures 6 by 8 feet. It was painted by R. McInnes, a British painter, in 1837. Granville Penn was an Oxford man, wrote a life of Admiral Sir William Penn and gave some attention to theological literature, being the author of books and papers con-

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cerning religion. The painting is a vigorous piece of work and was especially desired by the society because Granville Penn visited Phila. in the fifties and was entertained by the society, to whom he gave a belt of wampum.

**PORTLAND (OREGON).**

During the summer months the Museum has had on exhibition a collection of lithographs by Fantin-Latour. Work by Gerome Brush and George de Forest Brush opens the winter calendar of exhibitions. The former will be represented by some ten canvases and some of his sculpture. His father, George de Forest, will send a recent painting, and Portland art collectors will lend a large group of his pictures for a loan exhibition at the same time. Gerome Brush is expected here this month.

**TUCSON (ARIZONA).**

Judge L. S. Kingan, a lover of art, is building a fine art gallery here as a wing to his residence. The exterior is to be of stucco, finished to harmonize with the house proper which is to be carefully lighted by a skylight and glass screen. The gallery is to be 28 x 30 feet, fireproof and with air chambers between the walls to insure coolness. In this beautiful gallery Judge Kingan will install his collection of American paintings. This collection includes works by men such as Keith, Inness, Tryon, Charles B. Davis, Charles Warren Eaton, Dewey and others.

**French Artists' Family Relief Fund.**

Announcement is made by William A. Coffin, Chairman of the American Artists' Committee of One Hundred that for the first time since the organization of the Committee in Sept., 1914, a circular letter of appeal has been sent out to the general public, four previous circular letters having been addressed to American Artists and their friends.

The Committee sends its funds to the Fraternite des Artistes, an association formed in the first month of the War by members of all the great art societies in Paris for the relief of the families of artist-soldiers at the front and for assistance to the dependents of such soldiers who have been killed or maimed for life.

Since the beginning of the War the Fraternite has distributed over 500,000 francs in assistance to the needy, over one quarter of the sum having been sent from the United States by the American Artists' Committee.

Cheques for this Committee's Relief Fund should be made payable to Mr. Wm. Bailey Faxon, Treasurer, and mailed to him at 215 West 57th Street. This fund has now reached a total of \$29,354.88.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## THE SEPTEMBER BURLINGTON

An unknown portrait by Catena, lately owned by Dr. A. Brasseur of Paris, of a Venetian man of letters, is reproduced as a frontispiece in the September number of the Burlington Magazine. The text is by Tancred Borenius. A. F. Kendrick writes of "A Griffin Silk Fabric," at the Victoria and Albert Museum, and C. H. Collins Baker of an interesting portrait of the painter by Daniel Stringer, recently discovered and now in the National Gallery. There is also reproduced a so-called and very similar portrait of Romney by himself. Sir Claude Phillips writes of two companions, "Conversations Galantes," by De Troy, which figured in a recent London sale, as by Fragonard.

James Curle, F. S. A., discusses "A Find of Viking Relics in the Hebrides" and G. F. Hill, Lotto's portrait of the Prothonotary, Giuliano, in the National Gallery, while F. M. Kelly treats of collars and cuffs, in a second installment of "Shakespearean Dress Notes." G. F. Hill has a further installment of "Notes on Italian Medals" and Director Holmes of the National Gallery, and Mr. Baker writes of "Two Paintings of Horses," by Constable and A. Cuyp.

The Burlington can be obtained from its American agent, James B. Townsend, 15 East 40 St.

## IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada) beginning with this, the first weekly issue for the season.

## THE CASE OF BLAKELOCK.

Following our editorial protest in our last issue, that of September 16, against the exploitation, through sensational and seemingly inspired press agent stories in the dailies, of the veteran American artist, Blakelock, there came a flood of such stories, each, if possible, more sensational and more absurd than its predecessor, telling of "a conspiracy of dealers to foist spurious paintings attributed to the artist on the public," of "a Brooklyn artist connected with the Museum of that city," working overtime to produce imitations of the painter's works, of "threats of assassination" against the Mrs. Adams who has had the old painter, as it were, "in tow," etc., ad nauseam.

This kind of exploitation of Blakelock, coupled with his being led around the dealers' galleries, much in the manner of a Savoyard bear, by Mrs. Adams, had the natural result of first amazing and then disgusting the art public and intimations were freely made that someone had a purpose, either of personal advertisement or pecuniary gain, in this astonishing procedure. The Brooklyn Museum officials made public and private denials of the groundless story of any artist "connected" with their Institution being engaged in fraudulent work, and Mr. Downes, in the Boston Transcript, whose vigorous protest in his journal we reprint elsewhere, and other art writers, took up the matter, with the result that someone was evidently "called off," and the stories ceased, to the relief of the art public and of the artist's real friends.

The entire campaign was a serious and regrettable error, if it was sincerely instituted and waged, and was doing more harm than good to the artist and the value of his work. The surprising feature of the incident was the silence of Messrs. Agar, Watrous and Daingerfield who, with Mrs. Adams, constitute the Blakelock Relief Committee. We cannot, of course, question the good faith and sincerity of these gentlemen, and it is only fair to assume that either their presumable absence from the city, during the period of the appearance of these sensational stories, prevented an earlier "calling down" of the foolish people responsible for them, or failing this explanation that they were unable to control these gentry.

Let us hope and believe that the old painter will now be allowed to enjoy his comparative freedom and to again wield successfully his able brush. Neither Blakelock nor his art need the aid of paid or voluntary press agents

## AN ART COLLECTOR PASSES.

While the story of the financial troubles of the once noted American picture collector, William T. Evans, will be read with varying emotions by those artists who benefited by his patronage through a course of years, by those, who for various reasons, did not so benefit, and by lay art lovers, some of whom admired the man and others who did not, for Mr. Evans was not on the whole, through his temperament and personality a "maker of friends" nor one who had the qualities that make for popularity, the fact that he has probably ceased his activities in art collecting is to be regretted.

His art collecting, whether inspired by love of art, desire of possession, or pecuniary gain, was of benefit, in general, to the cause of American art, and there are painters now with reputation, and some with fame, who are indebted to him for their first success. He "played favorites," to be sure, but some of these "favorites" are among our foremost American painters today.

We shall not probably have the interest or excitement of another Evans picture sale, which is to be regretted, for the Evans sales of the past made not only for public interest in American art and stimulated the purchase and sale of American pictures, but gave rise to many controversies and much interesting reading.

## "TOO MUCH BLAKELOCK"

"Without questioning the good intentions of those who have been instrumental in freeing Blakelock, we submit that too much publicity has been given to his case, and that the daily 'stories' about his doings have the air of being a campaign of exploitation. The poor chap cannot buy a new necktie, take a walk in Fifth Avenue, or look at a sunset, without having it all set forth in the next morning's paper. Idle speculations are indulged in as to the probability of his ever painting any more masterpieces, even his delusions are described, and today's New York papers print a tale to the effect that a woman who owns one of Blakelock's pictures offers to pay Mrs. Adams \$1,000 if she will persuade the artist to attest the genuineness of the work.

"Thus a case which at the outset seemed romantic and pathetic and uncommon, is becoming a twice-told tale, and, moreover, owing perhaps to the excessive zeal of the reporters, begins to bear a disagreeable aspect of systematic advertising. The best thing for Blakelock now, obviously, would be for the newspapers to leave him alone for a while; for, if history repeats itself, too much insistence upon the subject will be certain to result in a reaction in sentiment—on the principle that too much of a good thing is good for nothing.

"Serious and legitimate criticism of works of art and mere personal gossip about artists are two very different things. The condition of Blakelock is such that all the trivial and vulgar gossip about him with which the papers are filled is particularly objectionable and offensive. Those good friends of his who have thought it best to liberate him from confinement are showing very poor judgment in keeping his name before the public. If it be true that the market is being flooded with bogus pictures purporting to be by Blakelock, the work of exposing these nefarious operations can be carried on to best advantage quietly and without undue publicity. Such a deal of talk about counterfeits may well be viewed by the cynical as one of the subtle methods of exploitation. Already we begin to hear dry remarks about the Blakelock propaganda—a name that has become hateful in all American ears—and intimations that it is being overworked. The situation is therefore evidently one which demands tact; and Mrs. Adams, whose good faith cannot be questioned, so far has shown more zeal than tact.—W. H. Downes in Boston Transcript.

## E. M. Butz.

E. M. Butz, architect and engineer, died in Pittsburgh, Oct. 4 last, aged 57. Among the structures he designed are the Tower Building, N. Y., and the Chicago Masonic Temple.

## OBITUARY.

## Martha Tracy Owler.

In the death of Mrs. Martha Tracy Owler, Oct. 3 last at the Knickerbocker Hospital, N. Y., there passed from a frail body, a brave and kindly soul, one attuned to the higher and better notes of life.

For some five years past, Mrs. Owler, so well known to a host of art lovers and collectors who were all her friends, from her earlier art writing and during the last 15 years, from her position as press representative and catalog and advertising writer for Silo's Fifth Ave. Art Galleries, had been struggling against ill health, aggravated by injuries received from being struck by a trolley car four years ago. Her friends have marvelled at the plucky fight that the brave little woman—no longer in her first youth—waged against the odds of frailness and illness. But she never complained, was rarely absent from her post, and was always cheerful and optimistic. At last the fight ended and she sank exhausted but resigned into her last sleep. Mrs. Owler was born in Port Deposit, Maryland, about 1853. She was the niece of Postmaster General Horace Maynard of Tenn., under Hayes, and was also related to the late William M. Evarts. Early in life she evinced a taste for art and constantly studied, both in Europe and this country. She went abroad in 1891 as the foreign representative of the Boston Herald, after having written extensively on art subjects for the then, most popular Frank Leslie's Monthly. She founded the Italian letter to the Musical Courier, and syndicated her letters to the Boston Herald throughout the United States. It was due to Mrs. Owler that the Maccari frescoes became known in America, and she also made known to American music lovers, the Spanish pianist and composer Sgambati, and Vesella, the Italian bandmaster.

With the Countess Pagolini in Rome, where she spent several years in work and study, Mrs. Owler revived interest among Americans there and here in the old Italian point lace industry. Returning to America some twenty years ago, Mrs. Owler soon acquired reputation as an unusually well equipped art writer and critic. She had versatility, wide knowledge and rare facility in the choice of words, and felicity of description.

The funeral services were held in this city Oct. 4, and the interment took place in the family plot at Beverly, Mass., Oct. 5.

Mrs. Owler is survived by a son, Mr. Charles Owler and a daughter.

## Sir James D. Linton.

Sir James Dromgole Linton, President of the British Royal Institute of Painters in Watercolors, died Oct. 3 last at Haverstock Hill, near London at the age of 77. He was honorary president of the Royal Society of Miniature Painters, member of the Royal Institute of Oil Painters, honorary member of the Royal Scottish Watercolor Society, honorary associate of the Royal Institute of British Architects, and corresponding member of the Society of Watercolor Painters of Vienna. He was also officer of the Order of Leopold of Belgium and Knight of the Order of St. John of Jerusalem, and was a member of the Savage Club and received the jubilee medal in 1897.

## Mary E. H. S. Bierstadt.

Mrs. Mary E. Hicks Stewart Bierstadt, widow of the landscape painter, Albert Bierstadt, died in this city, Oct. 3, and left an estate of over \$1,200,000. She was Mr. Bierstadt's second wife and 79 years old. All her works of art were left to her brother, Mr. Theodore F. Hicks, who receives a large share of her estate.

## Alexander Morten.

Alexander Morten, who had a collection of pictures by Americans of note, died in Sept. in this city. He was born in England and his widow Mrs. Marjorie Leland Morten, is an artist.

## Mr. Oberteuffer Desires a Correction.

Editor AMERICAN ART NEWS,

Dear Sir:

Your Paris correspondent in an article on myself and my work dated July 5, 1916, has made an error which does an injustice to the gentlemen composing the European jury at San Francisco and to myself. In this article he gives it to be understood that this jury refused to accept pictures of mine which were submitted to them. I neither submitted pictures to the jury here nor did I send any to the Exposition though I have since learned that one or two were executed without my knowledge.

Owing to the importance given to this matter by your correspondent, and to the very false position in which he puts myself and others, I must ask of you to print this letter.

Yours very truly,  
George Oberteuffer.

Paris, Oct. 1, 1916.



## LONDON LETTER.

London, Oct. 4, 1916.

War is the cause of changes many and various and not the least astonishing of these is the announcement that the galleries of the Royal Academy at Burlington House are this autumn to be opened for the first time in their history for an exhibition of Arts and Crafts. In fact, in the absence of the usual winter exhibition of old masters the Arts and Crafts Exhibition Society is preparing to fill the famous galleries in Piccadilly with an elaborately organized representation of British craftsmanship, intended to demonstrate the possibilities which lie before British designers, and to indicate the wealth of creative originality, characteristic of our native output. In short the exhibition will aim on this occasion at being considerably more than a mere show of pleasing and agreeable work. It intends to achieve the same ends as those accomplished some years ago by the German "Werkbund," which worked towards capturing the European market for its artistic products. An interesting feature of the show will be a series of interiors, decorated and furnished by various artists. These will include schemes for a council chamber, a large municipal hall, a chapel, a lecture-hall and a number of other types of interiors of a more or less public character. There is every reason to hope that an exhibition arranged on these lines may have the most important results from the educational point of view, and bring about, in time, a real uplifting in regard to public taste in matters of decoration, a consummation devoutly to be wished.

## Georgian Silver Appreciates in Value.

Private collectors who prosecute their hobby with a view to remunerative ends can hardly do better than turn their attention to the acquisition of Georgian silver, which tends steadily to appreciate in value. As an example of this upward tendency I may quote the case of a couple of Georgian spoons of no particular beauty and of imperfect condition which fetched £10 an ounce at a recent sale, and of a George II mustard pot very much the worse for wear, but of undeniable elegance, which reached £3 an ounce, after spirited bidding among the dealers. Apropos of the generally "healthy" condition of the art market so far as curios are concerned, an amusing little story reached me the other day of a connoisseur in China who had for a long time coveted a certain vase whose beauties intrigued him, shown in the windows of a certain shop off Bond Street. "Now that the war has lasted a whole two years and the dealers must be reduced to a state of penury," thought he, "its price will have come down and they will be only too glad to let me have it at my own figure." But not at all. China, like cheese, had gone up "owing to the War" and another five pounds had been added to its price since 1914!

The Grosvenor Gallery promises exhibitions this Autumn by the International and National Portrait Societies, as well as one of Old Masters of a particular period, not yet specified. It is cheering to find that although we are now in the third year of the War, we are not allowing adverse conditions to appreciably affect our interest in art matters.

## Important Museum Gifts.

When some eighteen months ago the grant for the purchase of art works was withdrawn from the museums, it was little anticipated that this restriction on their income would have the happy effect of inducing increased generosity on the part of private donors. This has, however, been the case and many important gifts have given evidence of the practical spirit in which the public looks after the welfare of its art institutions. Among recent donations of considerable value must be noted that made by Mr. Robert Mond of various additions to the Chinese section of the Victoria & Albert Museum, including a tripod incense burner of green glazed ware belonging to the Han Dynasty, a third century jar of porcellaneous stone ware, representing probably the earliest known indication of porcelain, and several earthenware figures of the T'ang Dynasty. Another gift of exceptional interest is that of de Morgan tiles and pottery, executed in accordance with a scheme of interior decoration designed by William Morris, and embodying his most cherished artistic tenets. This was the bequest of the late Archibald Anderson. L. G.-S.

## DID NOT APPRAISE PICTURES.

In a comparison, in the ART NEWS of Sept. 18, of the appraised and sale prices of the Andrew Friedman pictures, it was stated on misinformation, that the appraisal was made by the firm of M. Knoedler & Co. The ART NEWS is informed by the firm, that an examination of its books, shows no record of any such appraisal.

The new art writer on the Herald, who succeeds Mr. Percy Boswell, is a Miss Coman.

## AMONG THE DEALERS.

Mr. Charles S. Carstairs of M. Knoedler & Co., 556 Fifth Ave., returned from London Sunday last on the Nieuw Amsterdam.

Mr. Roland Knoedler and Mrs. Knoedler, returned to town Monday, after a summer spent chiefly at the White Sulphur Springs, Va., stopping on their way back at Washington and Atlantic City.

The many friends in this city of Mr. Eugene Fischhof express sincere sympathy for him in his recent great bereavement, his younger son Robert having been killed at the front, fighting for France.

Mr. C. T. Loo of Lai Yuan & Co., 557 Fifth Ave., returned from France on the last trip of the Rochambeau.

Mr. Edmond C. Bonaventure, of 601 Fifth Ave., returned from France on the Lafayette, Sept. 17.

Mr. and Mrs. Emile Pares, accompanied by Miss Marguerite Pares and Mr. Gaston Pares, returned from France last month on the Chicago.

## PAINTER FRIENDS TO SHOW.

The recently formed Association of Painter Friends is to open its first exhibition at the Macbeth Galleries, 450 Fifth Ave., Oct. 31 to continue for two weeks. The display will then go on a tour, including Boston, Cincinnati, Cleveland, Chicago, Milwaukee, Youngstown, Ohio, and Rochester. The "friends" are George M. Bruestle, Guy C. Wiggins, George H. Macrum and Edward C. Volkert of N. Y., Robert H. Nisbet of South Kent, Conn., Carl J. Nordell of Boston, and Wilson Irvine of Chicago.

## ART AND ARTISTS.

John S. Sargent has recently been painting in the Canadian Rockies.

The President recently appointed to the National Fine Arts Commission, J. Alden Weir, Charles A. Platt and William N. Kendall.

Mr. Samuel Sachs of N. Y., has provided that at his death Harvard University shall receive \$40,000, to perpetuate the Sachs research fellowship in the fine arts he founded last March with a promise to provide \$2,000 annually during his lifetime for its support.

## PARIS LETTER.

Paris, Oct. 4, 1916.

Of course you know of the splendid generosity of the sculptor Rodin in supplementing his great gift of the art collection in the Biron pavilion, near the Invalides, by that of his villa near Meudon and all its contents. In these acts two noble sentiments are apparent: a simple belief in his own genius and the value of its fruit for future generations, and a broad love of his fellow-men, inspiring the wish that they should partake in some degree of the joy which has been his own, throughout a long life, in the contemplation of the true and the beautiful, whether only ideal or real.

Rodin impresses one personally with his essential modesty; but it is not modesty that is at all allied to self-depreciation. It does not preclude a becoming consciousness of worth. It is, in short, the natural attitude of the genuinely great. Surfeited with all the distinction that contemporaneous fame could give him, he has felt it to be a duty, laid upon him by the possession of his remarkable powers, that after his death posterity at large should have full opportunity to know and to study his work, without being beholden to the munificence or the whims of the rich patrons of art.

## A Visit to Rodin.

The villa on the Meudon heights is situated, relatively to Paris, somewhat like the Villa Madama in relation to Rome. Seven years ago I first visited Rodin there, one tranquil autumn afternoon, when the sun was bright and the breeze mild, and I found him seated in the thin shadow of the south side of his green and flowery court, with a low easel before him, sketching in sanguine, the mere outlines of some nude figures that seemed to spring spontaneously from his imagination or his memory, for he had no living model before him. While we chatted, I stood at his elbow and watched his work. It was marvelous to see the suavity and faultless grace of the lines that flowed continuously from his touch, without break or deviation. There were distinction, richness of form and originality of conception in every figure. Any one of the slight sketches would be worth a good deal to add to the portfolios of a private collector. And why was he doing this? Not for gain, and not for renown. He had promised them, as examples, to the pupils of a certain private school which interested him. They were just the product of a lazy hour, he told me, and cost him nothing! And as he said this, a dreamy smile lit up his patriarch-like features, framed in thick, rebellious, iron-gray hair and a beard as wavy and voluminous—almost—as that of the Moses of Buonarroti in the church of San Pietro in Vinculi in Rome.

The villa near Meudon is neo-classical in aspect. One feels there as if he were in the Alban hills; as if, looking over their edge, he might find the Eternal City distantly clustered beneath him; as if the glistening Seine might even be the turbid Tiber. Those who will make the pilgrimage to the place—and millions will doubtless do so in the centuries to come—may count upon a double delight, that of nature and that of art.

In one wing of the structure is a high-roofed hall, and here are gathered the curious and rare specimens of ancient, mediaeval and renaissance art which Rodin has assiduously gathered at every stage of his long career. They illustrate as much as anything the infinity of art. And so does the work of the Master himself. He has really had nothing to fear from comparison with either dead or contemporaneous sculptors, for to him the living form is a universe which the artist can explore unendingly, always with new and newer results, provided he have the genius that sees and apprehends.

## A Memory of Harpignies.

Rodin can serenely wait the summons of eternity. The surviving enmities which a unique individuality always provokes are of no importance to him. It was so with Harpignies, too, at whom the light-minded, the ignorant and the envious sneered, even to the last of the 97 years of his sincere, simple, noble devotion to the interpretation of nature by art. It is most remarkable that after so long a life it may be said that his latest work was by no means his worst. Indeed, he retained a freshness of expression, a surety of touch, a nicety in color-sense, to which most of the more pretentious painters never attain. He never ceased to be genial and kind and accessible to all who were worthy to touch his outstretched hand. The story is well-known, I suppose, of the rare old whiskey, kept in a quaint cupboard, which he never failed to offer to those who came to his studio. It was said to date from the year 1830, which marked the beginning of the Barbizon group of artists, of which he was the sole survivor. The amber spirit was like himself, sound and well-tempered, genuine, "unspoiled of the world."

Briggs Davenport.



THE HOLY CITY

Clara Lathrop Strong

Recently unveiled in the Congregational Church, at West Barnstable, Mass., as a memorial to the Rev. John Lathrop

Messrs. Joseph J. and Henry Duveen, of 720 Fifth Ave., recently sailed for England on different steamers. It is said that the object of their journey is to purchase two famous art collections.

A fine example of T. W. Dewing, called "The Mirror," was loaned recently by its owner, for exhibition at the Montross Gallery, 550 Fifth Ave.

Mr. Eugene Glaenger of Jacques Seligmann & Co., 705 Fifth Ave., who returned from France on the Lafayette last month, reports that fine art works abroad are higher in cost than ever.

Henry Mosler has returned to the city and is at work in his studio in Carnegie Hall.

Gilbert P. Riswold, a young sculptor of Chicago, has been awarded the contract by the State Art Commission for the statue of Stephen A. Douglas, to be placed in Capitol grounds at Springfield, Ill. It is to cost \$25,000.

Mr. William Macbeth is becoming almost as famous as a Long Island farmer as in his capacity of dealer in American Paintings. Thirteen prizes were awarded his exhibits of cauliflowers, potatoes, turnips, etc., at the Suffolk County Fair, Riverhead the past summer. Mr. Macbeth resumed the role of American Art Dealer about October 1.

Hugo Ballin is to have an exhibition of 70 drawings Nov. 1-15, at the galleries of Goupil & Co., 58 W. 45 St.

Edward Fields Sanford, the sculptor, has leased the building, 51 West 12 St.

The prize jury for the sixth Corcoran Gallery exhibition, which opens Dec. 16, consists of W. M. Chase, chairman, G. W. Bellows, Philip L. Hale, R. E. Miller and C. M. Young.

J. Alden Weir and Willard Metcalf devoted part of the summer to a most successful salmon fishing trip in Newfoundland.

An exhibition of paintings by Thomas R. Congdon and Mrs. Congdon is on at the Arnot Art Gallery in Elmira, N. Y.

Miss Zella de Milhau sailed last month on the St. Louis to drive a war ambulance for the French.

Mr. Albert Pitkin, for several years Curator of Ceramics at The Wadsworth Atheneum, Hartford, Conn., has been appointed General Curator of that institution, with office in the Morgan Memorial. For many years Mr. Pitkin has been deeply interested in art matters, is well known as a connoisseur, and an authority on American ceramics. Two of his collections are installed in the Morgan Memorial. Mr. Pitkin is an active member of the American Association of Museums, and the Walpole Society.

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Arlington Galleries, 274 Madison Ave.—Retrospective Exhibition of American Art.

Braun & Co., 13 W. 46 St.—Color Etchings by Ozias Dodge.

Bruno's Garret, S. Washington Sq.—Drawings by Jack R. Flanagan.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Chelsea Neighborhood Ass'n, 296 9th Ave.—Exhibition by American Artists.

Daniel Gallery, 2 W. 47 St.—Opening Exhibition of Work by American Artists.

Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.

Folsom Galleries, 396 Fifth Ave.—Exhibition of American Paintings and Stage Settings by John Wenger.

Knoedler & Co., 556 Fifth Ave.—Howard G. Cushing and Henry Wolf Memorial Exhibition to Oct. 28.

C. F. Libbie & Co., 597 Washington St., Boston, Mass.—Books from a Private Library and other Consignments, morning and afternoons of Oct. 18 and 19.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—Aztec Sculptures and De Riviera Pictures.

Montross Gallery, 550 Fifth Ave.—Opening Fall Exhibition.

National Arts Club, 119 E. 19 St.—Historic Exhibition of Photography.

N. Y. Public Library, Print Gallery (room 321): American Portraiture of the Colonial and Revolutionary periods; Gallery 322: Mezzotints from the J. L. Cadwalader collection. Exhibits illustrating the "Making of Prints"; Stuart Gallery (316): Recent additions to the print collection—Henry Wolf Memorial Exhibition. General Exhibition Room: (113): Chiaroscuro prints.

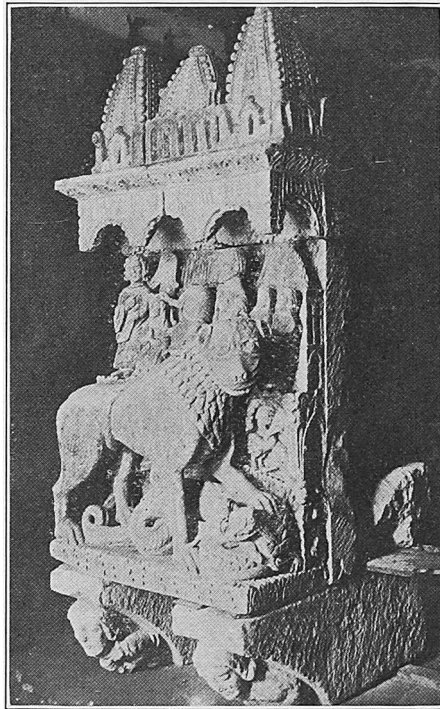
Photo-Secession, 291 Fifth Ave.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty.

Snedecor & Co., 107 W. 46 St.—Exhibition by American Painters.

Scott & Fowles, 590 Fifth Ave.—Portraits by Harrington Mann.

**CALENDAR OF AUCTION SALES.**

Anderson Galleries, Madison Ave. at 44 St.—Miscellaneous Books, including bibliography and rarities in American, English and French literature, now on exhibition to sale on the after. of Monday and Tuesday, Oct. 16-17.—Incunabula and other rare books from the library of Dr. William Hirsch of N. Y., now on exhibition to sale on after. of Oct. 19-20.—Etchings and Engravings from the collection of Dr. William Hirsch, with many colored mezzotints by S. Arlent Edwards, now on exhibition to the sale on the evenings of Oct. 19-20.—Musical Library of the late Samuel P. Warren, of N. Y., and a collection of Americana, on exhibition from Oct. 17 to the sale, after. Oct. 26-27.—Library of the late Richard A. McCurdy and valuable miscellaneous books, on exhibition from Oct. 21, to sale, Oct. 30-31.—American and foreign autographs collected by Mr. Hollis French of Boston, on exhibition from Oct. 28 to sale after. Nov. 8.—Dramatic collection, including autograph letters, portraits, playbills, prints and paintings, on exhibition from Oct. 21 to the sale, Nov. 9.—Inscribed Books from the Library of James Carleton Young, Part 1 on exhibition from Nov. 4 to sale on the afternoons and evenings, Nov. 15-16.



Polychrome Stone Retable Roman—12th Century. From Church of San Leonardo, Zamora. Property of Mr. Emile Pares.

**COMING "A. A. A." SALES.**

The American Art Galleries announce 10 important sales for the early season. Among them are those of the Elia Volpi collection of old masters and antiquities; the J. C. Eno collection of bookplates; the duplicate prints from the notable Ladd collection, which was presented to the Minneapolis Museum; a Polychrome Stone Retable—Roman—12th cana from several owners, and the highly important gathering of Japanese color prints by the great masters formed by Judson D. Metzger, Esq., of Moline, Ill. This collection will be placed on exhibition at the galleries Nov. 4, prior to sale there on the afternoon and evening of Nov. 13 and the evening of Nov. 14. The catalog has been prefaced by Mr. Metzger, who describes the Hiroshige prints and Mr. Arthur Davidson Ficke, the well known authority on Japanese prints. Mr. Frederick W. Gookin supplies an appreciative foreword.

**JOHN S. SARGENT'S NEW HOME.**

John S. Sargent is said to have just purchased Burford House, in England, which is on the banks of the Windrush, and known to generations of Oxford men. It once belonged to Compton Mackenzie.

**A VAN DYKE AT EHRIH'S.**

The Messrs. Ehrich, of 707 Fifth Ave., have been showing in one of their private galleries an important three-quarter length portrait by Van Dyck, of the Duke of Northumberland. He stands looking to his left with one hand on a writing desk. Back of the figure is a spirited seascape with a vessel in a gale of wind. The canvas was shown at the Brussels Exhibition of 1913.

**Cinn. Art Club Committee.**

The exhibition committee of the Cincinnati Art Club, elected Sept. 9 last is as follows: Martin Rettig, Richard Busebaum, Herman H. Wessel, John Rettig, James R. Hopkins, Val. Bonhajo, Paul Eschenbach, E. T. Hurley, Frank Duveneck, Leon Lippert and Frank Wilmes.

Alternates: John G. Reilly, L. H. Meakin, Theo. C. Dorl, Wm. Wiessler, Jr., J. F. Earhart, and Edward C. Volkert.

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The Americana, embracing historical Portraits of Colonial and Revolutionary celebrities, Naval Prints, New York Views, Revolutionary Caricatures, and American Views, will be on Public Exhibition from Saturday, October 21, to the Sale on the evenings of November 1, 2, and 3.

The Sporting Prints, another important division, will be on Exhibition from November 13 to the Sale on the evenings of November 23 and 24.

The French Engravings of the Eighteenth Century will be on Exhibition from November 29 to the Sale on the evenings of December 11, 12, 13, 14, and 15.

Other divisions are Napoleana, Engravings of the French Revolution, and Lithographs; English Eighteenth Century Prints; Etchings of Old and Modern Masters, and English, French, and German Portraits. Catalogues of these divisions are now in preparation and the dates of these sales will be announced later.

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The season of 1916-17 at the Anderson Galleries begins, with the sale Monday and Tuesday next, of a miscellaneous collection of interesting works, embracing books of travel, history, and biography, standard sets, Americana, first editions of English and American authors, many unusual items of bibliography, and rarities in early French literature.

Books from the library of Dr. William Hirsch of New York are also on exhibition, and these will be sold on Thursday and Friday afternoons next. Dr. Hirsch gathered his literary treasures from all countries and availed himself of the rare opportunities here when the Hurst, Poor, Hawkins, Crane, Eames, Hoe, and other important collections were sold. He specialized in incunabula and the early classics, and also collected rare and curious Mss. Among the latter are seven XV century Books of Hours, with beautiful miniatures and initials in gold and colors.

**Sale of a Musical Library.**

The musical library of the late Samuel P. Warren, dean of American organists, will be on exhibition at the Anderson Galleries from Tuesday next to the sale on Thursday and Friday afternoons, Oct. 26-27. For 26 years Mr. Warren was organist at Grace Church, and the recognized leader of his profession. He collected books on music and was remarkably successful in acquiring musical Mss.

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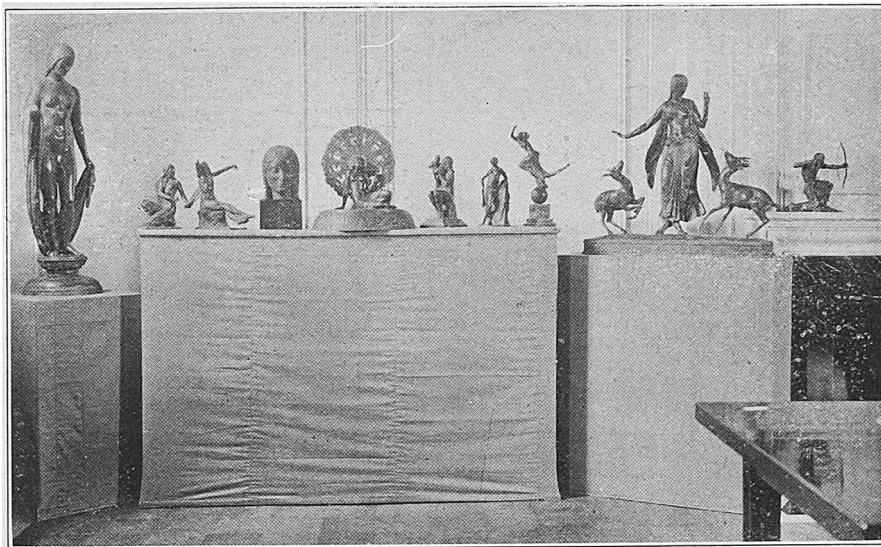
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**EXHIBITION CALENDAR FOR ARTISTS.**

Art Institute of Chicago—29th Annual Exhibition of Paintings and Sculpture.

Opens .....	Nov. 2, 1916
Closes .....	Dec. 7, 1916
Last Day for Entries .....	Oct. 14, 1916
Last Day for Receiving Exhibits at the Art Institute .....	Oct. 23, 1916
N. Y. Water Color Club, 27 Annual Exhibition and	
Exhibition of the National Association of Portrait Painters, Fine Arts Galleries.	
Opens .....	Nov. 4
Closes .....	Nov. 26
Works Received .....	Oct. 20-21
Pennsylvania Academy—Phila. Water Color Club and Pa. Society of Miniature Painters.	
Opens .....	Nov. 5
Closes .....	Dec. 10
Miniatures Received .....	Oct. 23
Water Color Club Entries by .....	Oct. 14
Water Color Club Works Received .....	Oct. 17
Corcoran Gallery, Washington, D. C.—Sixth Exhibition of Contemporary American Oils.	
Opens .....	Dec. 17, 1916
Closes .....	Jan. 21, 1917
Entries by .....	Nov. 11, 1916
Last Day for Receiving Works at the Gallery .....	Nov. 27, 1916



**PAUL MANSHIP EXHIBITION**  
At the Bar Harbor Print Room  
Jesup Memorial Library, August, 1916

**Etchings and Engravings.**

An interesting collection of etchings, engravings, and old woodcuts from the portfolios of Dr. William Hirsch of New York is now on exhibition at the Anderson Galleries and will be sold Thursday and Friday eve. next. In this collection are fine examples of the work of Durer, Haden, Meissner, Millet, Tissot, Van Dyck, Whistler, and other distinguished artists. The old woodcuts by Durer are especially interesting. The sale also includes, from another consignor, nearly forty colored mezzotints by S. Arlent Edwards.

**McCurdy Library.**

Books from the library of the late Richard A. McCurdy, for many years president of the Mutual Life Insurance Company, will be placed on exhibition at the Anderson Galleries Oct. 21 and will be sold on Oct. 30 and 31, afternoons. Mr. McCurdy owned many handsome sets of the works of favorite authors, many choice works on history, literature and art, and had some valuable items of Americana.

Under a separate alphabet various books are added to complete the sale. Among the early English items are first editions of famous books by Bacon, Milton and Sir John Brown. A Stevenson collection of great importance is also in the sale, including two Mss. note books, a Mss. record of Stevenson's correspondence, musical scores in his autograph, and the original Mss. of a poem.

**Broadley "Napoleonic" Collection Sale.**

On Nov. 23-24 there will take place at Hodgson's, London, the dispersal of the second portion of the Broadley collection

of etchings and "grangerized" books, consisting for the most part of that portion of his library connected with the collector's Napoleonic researches. Among the most remarkable of the many volumes of this character is the set of 28 royal folio volumes, enlarged by Mr. Broadley from 3 small octavo volumes by Dr. Holland Rose and Lord Roseberry respectively, in the compilation of which over 6,000 portraits, engravings, autograph letters and documents have been utilized. Scarcely a man or woman who played a part of the smallest importance in the great Napoleonic drama can be named whose calligraphy is not to be found in one or other of these books. There are many other extra-illustrated sets which bear ample testimony to the late collector's untiring achievements, while in addition there are numerous rare books with colored plates bearing upon naval and military matters which should make a strong appeal to collectors. Indeed, the sale is one likely to be of quite exceptional interest to any American buyers who may happen to find themselves in London this Autumn.

**Americana Sold at Heartman's.**

At a sale of Americana held Oct. 6, by Charles F. Heartman, \$1,155 was realized. Mr. Lathrop C. Harper gave the highest price, \$141, for Mather's "Brief History of the War with the Indians," London, 1676. Mr. Spaulding paid \$77.50 for "The Bermudian," a poem by Nathaniel Tucker, Williamsburg, 1774.

**SHAW—LUZZATTO.**

The well-known art patron and popular member of the Salmagundi Club, Mr. Samuel T. Shaw, was married on Oct. 5, at Onteora Park, N. Y., to Mrs. Amelia Dalu-

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mi Luzzatto of this city, who had been his teacher in Italian. Carl J. Blenner was best man and William J. Duggeon usher. Mr. Shaw's first wife died three years ago. He was for 31 years a partner of Mr. Simeon Ford in the old Grand Union Hotel where his collection of paintings by American artists, one of the largest and best in the country, was displayed. He has aided native art, not only by the purchase of pictures, but by the offering of prizes, one being a fixture at the National Academy Exhibitions.

**Ware-Bonaventure.**

Miss Genevieve T. Bonaventure, eldest daughter of Mr. and Mrs. Edmond F. Bonaventure, of 318 W. 106 St., was married on Sept. 30, in this city, to Mr. Foster Ware, of the Evening Post editorial staff. Mrs. Ware is a granddaughter of the late George Alfred Townsend ("Gath").

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